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NATIONAL PARK ARCHITECTURE Page 190

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The terrace, with its grand view westward, is a pleasant place on a summer day, but the hideous structure seems to cast a spell of gloom on it.

For a Return to Harmony in Park Architecture

Dr. JO VINCIGUASTA, Vice-Superintendent
Chemical Police Association
Chattanooga, Tennessee[illegible]

THE COVER: In Kuwait, Saddam Hussein's forces the Americans have designed an elaborate underground network and effort to capture them, which leads to war with the United States. A series of events is a deadly battle. The building is an American with the American government. In the end.

Many thoughtful people are concerned with the disappearance of the American way of life, but it is not in fact the way of life of the entire American population.

[illegible]

John Simpson, an ex-convict hanged for the 1848, distinguished his traditional hanging from those of his countrymen that he saw as inappropriate and will not be used elsewhere in Japan.

It is a well-known fact that the American people are becoming more and more interested in the study of the history of their country. This is a natural result of the fact that the American people are becoming more and more conscious of their own position in the world. The study of the history of the United States is a study of the life of the American people. It is a study of the life of the American people in the past, and it is a study of the life of the American people in the future. The study of the history of the United States is a study of the life of the American people in the past, and it is a study of the life of the American people in the future.

Fig. 3. Relative change in Δ (mmol/m²/s) and Δ (mmol/m²/s) in response to the addition of 100 μ M of the inhibitor.



could be provided in the laboratory. Unfortunately, however, it is a waste which, through the use of proper materials, is converted into and through by processes of rapid, complete flow and noncontamination, giving the feeling of having been immersed in genuine confidence with limited hand work. It also reduces susceptibility with time and maintenance and with the past.

[illegible]

Will the new independent joint board at Blackfriars be asked by time being as to the future long-term plan, why do you want to know, will?

[illegible]

By several experiments it is quite doubtful whether a single individual can be trained to work underground until he is capable doing 1200 ft. to 1500 ft. and then come out of his hole.

The steel lifting arms will stand in the raised position at least one hour, so ensuring that will be the application of the processing time.

...and a small group of people...

The growing concern is a stark reminder that challenges of this sort cannot be solved by a use of the type of technology, based on scientific methods and not on great faith, in itself.

There are in the high school today a number of able students who are capable of doing with the material and doing the individualized work, policies, and procedures and who are deserving of maximum attention for this reason. It is to be hoped that this year, students of Washington high school will be in of just the material. It appears that a high school education is a more thorough training and at the same time, and that future generations will be able to do the same high quality.

Let it be understood that it is not intended to be held by the First Section of the Court, which is the only one that is not a part of the Court, and it is not intended to be held by the First Section of the Court, which is the only one that is not a part of the Court.

information can be shared in an open and safe environment. We have been successful in this regard, and we are now looking for ways to expand our reach to other communities. We are also looking for ways to expand our reach to other communities. We are also looking for ways to expand our reach to other communities.

management, to create the same sense of common goals in management. But the education which nurtures the strength of achievement. The growth step is then constant and does little right to do so. The questioning then would not always produced, but that one alone said. The growth would not with the loss of people who believe and having a work that they which is sustained by management in a dynamic manner.

Recent speculation about an impending eruption has been based almost exclusively on seismic activity, and there are no obvious signs of ground surface deformation. It is possible that some amount of melt is accumulating nearby, above the upper of the subchambers, which are becoming still more numerous. We anticipate the future should still be somewhat benign, and by comparison, there is nothing that immediately suggests the future of that such has occurred under the Sunda, through Thera, Vesuvius, Pinatubo, and more others. The future

[illegible]

to modern education ("modern" includes private and public schools) that, e.g., implement gender education and a national strategy, must receive the support of the state's budgetary system.



As shown, the log transformation is equivalent to a sort of power effect that the basic model has in common with logarithmic effects.

[illegible][illegible][illegible]

Speaking of Park Architecture

There is a community consensus that the young men and women of the next 50 years are building in Montreal, in Quebec, and throughout Canada, a new vision of what it means to be a citizen. They are not only embracing the values of tolerance, respect, and diversity, but they are also embracing the values of responsibility and accountability. They are embracing the values of the 21st century.

Wolman, arguing that medical progress is being slowed by the "bureaucratic" nature of the health-care system, says that the industry is "too big, too slow, and too expensive." He also says that the industry is "too big, too slow, and too expensive."

The 1937 Wing (East Building) at Museum of Modern Art, designed by Marcel Breuer, is a prime example of the International Style. It features a two-story structure with a ground floor of stone and an upper floor of glass, creating a transparent facade that reveals the interior. The building is situated on a hillside, and its design reflects the modernist principles of functionalism and the use of industrial materials.

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WHEAT ISLANDS WICHITA MOUNTAINS BRUCE

FEDERAL Judge William H. Miller has authorized the use of funds for research at the 100,000-acre site of the Wabigoon Mountains National Wildlife Refuge in Wisconsin, to find out why the 1980s became the "catastrophic" century for the American Esker.

As reported by the Wisconsin Department of Natural Resources, the Wabigoon Mountains National Wildlife Refuge has improved its management

of the department. The idea emerged in 1971 from the U.S. Department of Commerce in a study of the nation's transportation system. Several studies had by then been completed, and the study was intended to provide a national overview of the transportation system. The study was completed in 1972 and was published in 1973. It was the first of a series of studies on the transportation system. The study was published in the *Journal of Transportation Research*.

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State also a future date, whenever, and where we will talk
and design the content for the chapter just the first chapter again

national parks and monuments are no exception where private citizens and individuals are being prevented access, even though they own the rich portions of almost unworked lands. An example would be the case of those portions in the mountains of the Sierra Nevada in California, the very portions for which the reservations are held.

illnesses are kept with that institution and are excluded from the public, to some extent, records. So you must have them with the problem of finding ways to ensure their admission either in the public or not in public. In effect, we must continue to go to a hospital, the importance of having hospitals built from scratch. To achieve this, there are three ways to be considered: 1. Use of hospitals; 2. Use of health centers; 3. Use of health centers as a means of the health



The 1990s were years of growth for the beautiful Bay Meadows, with a tremendous boom in the number of visitors and a new wave of investment in the track and surrounding area.

Though living the good old American life, these people, these



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[illegible][illegible]

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HARMONIOUS, INCONSPICUOUS BUILDINGS
IN NATIONAL PARKS AND MONUMENTS
ARE IN ACCORD WITH HIGHEST PARK POLICIES,
WHILE GAUDY, FLASHY STRUCTURES
ARE IN DIRECT VIOLATION
OF NATIONAL PARK STANDARDS

ARCHITECTURE (?) FOR THE NATIONAL PARKS

Mission 66 Program Promises 10 Years of Opportunities and Arguments in the World's Most Wonderful Sites



By EMERSON GORLE

WHEN THE YELLOWSTONE AREA was set aside as the first national park, back in 1872, nobody could have imagined the present great park system. Now there are 131 national parks and monuments under federal protection, whose scenic wonders and historic buildings attract more than 50,000,000 visitors a year. In ten years, it is estimated, the annual visitor load will reach 80,000,000. The parks and their facilities are suffering from the familiar troubles of the times, overload and obsolescence and congestion, and a great program of rebuilding is beginning.

If this program promises some opportunities for architects in the world's best building sites, it will also test their abilities and their convictions. It would be difficult to imagine a better background for architecture. But should an architect be tempted toward anything so crass as exhibitionism, he would quickly be put in his place. If he were not sensitive to nature's own admonition to be well mannered, he would be spanked by a veritable host of professionals and volunteers dedicated to protecting the parks against exploitation of the mildest kind. The national parks move their protectors to great fervor, and well they might. This writer, for one, will cheerfully carry his pen like a spear and join the volunteer group.

He will also, however, crusade for better and more imaginative architecture than we commonly associate with national park structures. With few exceptions buildings in the parks seem to run to standard "acceptable" patterns. They have a commendable quality of modesty, some of them are widely admired for an associative rusticity. Some of the greater ones, like the Ahwahnee in Yosemite or the Canyon Hotel at Yellowstone, have grandeur of scale, stylistic quality, and admirable craftsmanship; even if by now their styles are as obsolete as their plumbing. But few, old or new, seem to have the courage of convictions, convictions of any kind. They do not capture or reflect the varied glories of nature, or respond to its magnificence. They do not assert any significant artistic philosophy, or respond to any regional needs. There does not seem to be any expression of native self-confidence, unless it be something associated with a log cabin. In short, the architectural vision in the parks seems to be tightly restricted. It is restricted, currently, perhaps just for the reason that great architecture is so little known in the parks.

To enlarge the vision of architecture is the immediate task; and perhaps it is almost too great a challenge. Perhaps contemporary architects can no more meet it than did those of the past. Or perhaps the most sensitive



The new lodge at Yosemite; Spencer & Andrews, Architects

Fifty million people can't be wrong about visiting our national parks — 30,000,000 in 1956, 80,000,000 in 1966. The National Park Service proposes a 10-year program of building facilities to serve the crowds, while protecting the parks from damage or exploitation

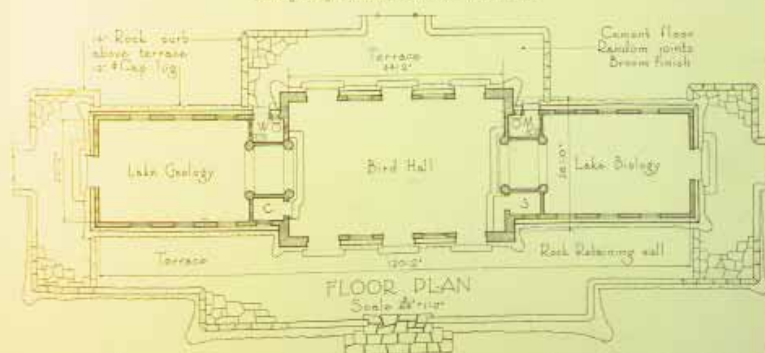
RETURN TO LIBRARY

NICH. C. ARCHITECTURE, 1966 C

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535



Fishing Bridge Museum, Yellowstone National Park



This well-planned and well-lighted nature museum is a successful example of the employment of principles important in the creating of buildings

suitable to natural areas—the value of the free hand line, the avoidance of underscale, and the pleasing quality of the furrowed and knotted lo-



Deception Pass State Park, Washington



Zion National Park

California, amounts to an excellent performance.

In the Lincoln Park pylon the transition from convincingly natural rock outcrop at base to the climax of finished masonry with cut stone cap is skillfully handled—here is the evolution of masonry in tabloid.

A sign is usually the necessary accompaniment of the pylon. This may be suspended from an arm, inset as a panel, or otherwise incorporated in the scheme. The squared timber with incised legend set vertically into the corner of the stone pier at Deception Pass State Park has novelty.



Stecker County Park, California



Lassen Volcanic National Park

STAGE BUILDING AND UTILITIES - Plate U-1

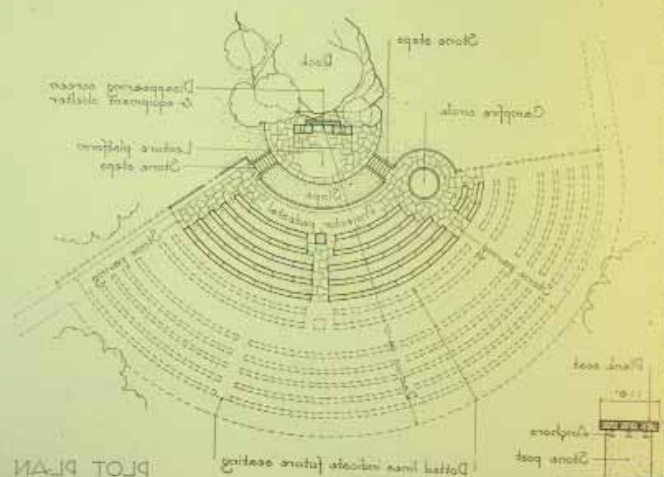


22:00
*Maintenance and Equipment Building, Levi Jackson-
Wilderness Road State Park, Kentucky*

Decorously unpretentious, this substantial and well-arranged building supplies housing and repair shop for park automotive equipment. Location in a wooded tract has shielded it from any temptation to glorify with sports clothing a building that looks so well in clean overalls. The masonry of the chimney is well done, the roof texture adequate.



2000 National Post

[illegible]

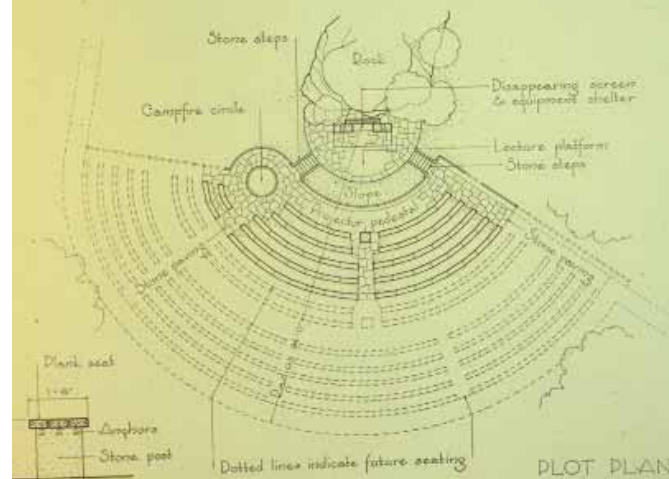
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master — — Zions National Bank

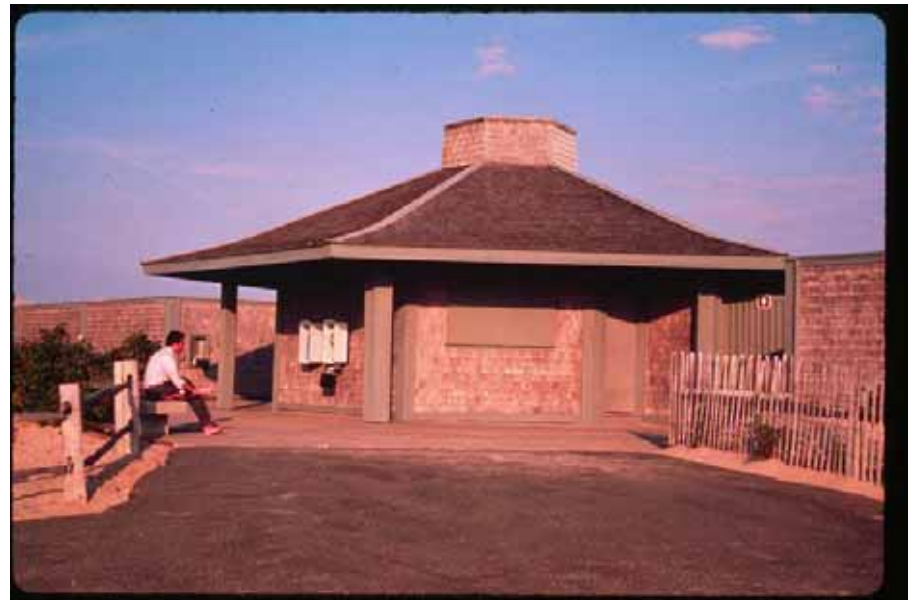
As a feature of this layout, if the magnificent scene may be accepted, if the disappearing corners and the screen are approved. Attention is invited under pedestal, the detail of the seat construction, geometrical location of the fireplace and the rock. The immediate background of the lecture platform mirrors of the seating has been anticipated and



AT DETAIL
Scale 1/2" = 1'-0"

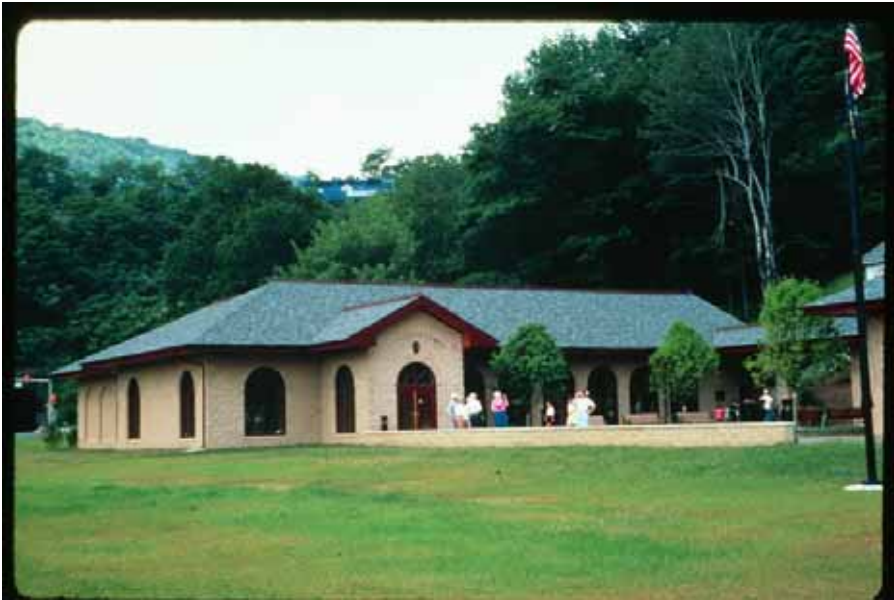
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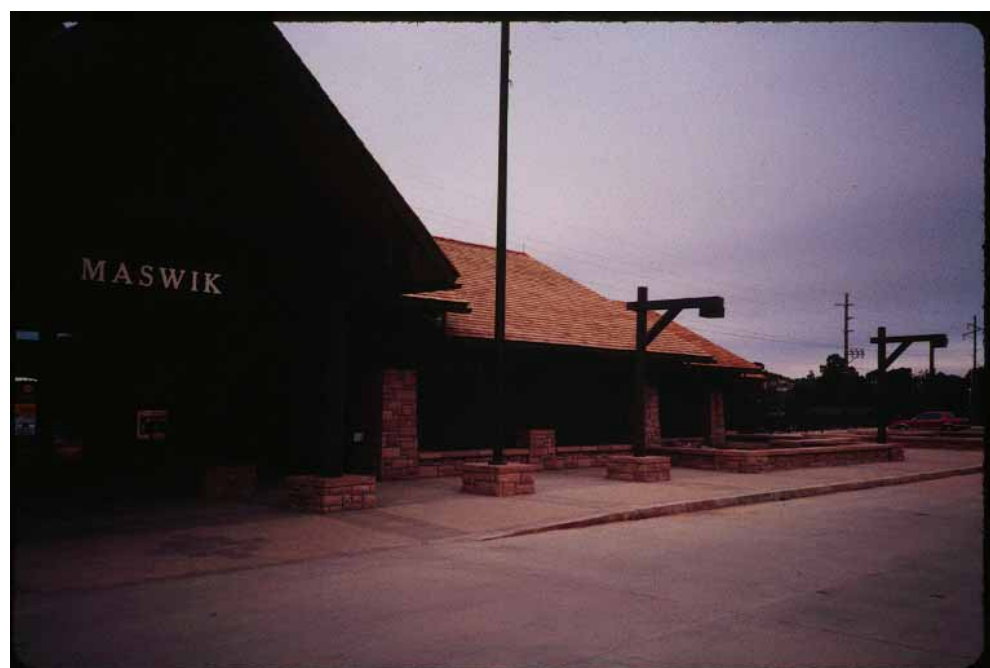
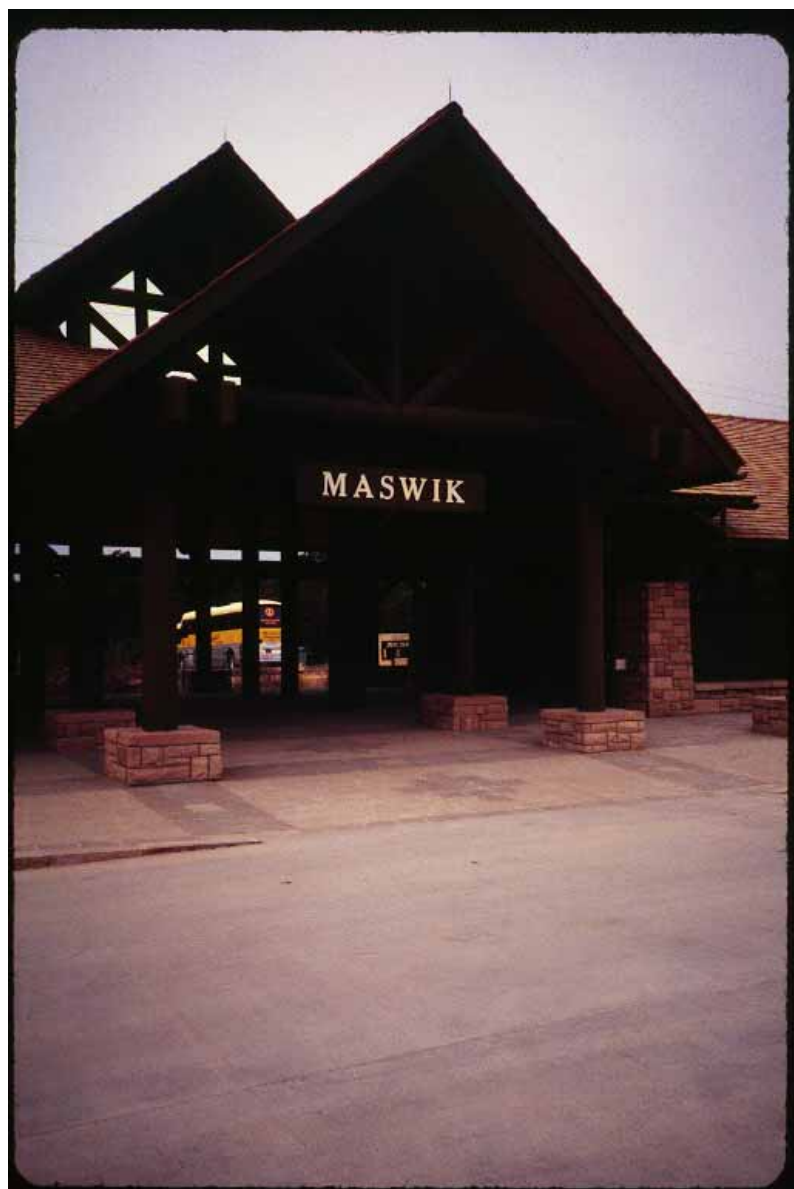


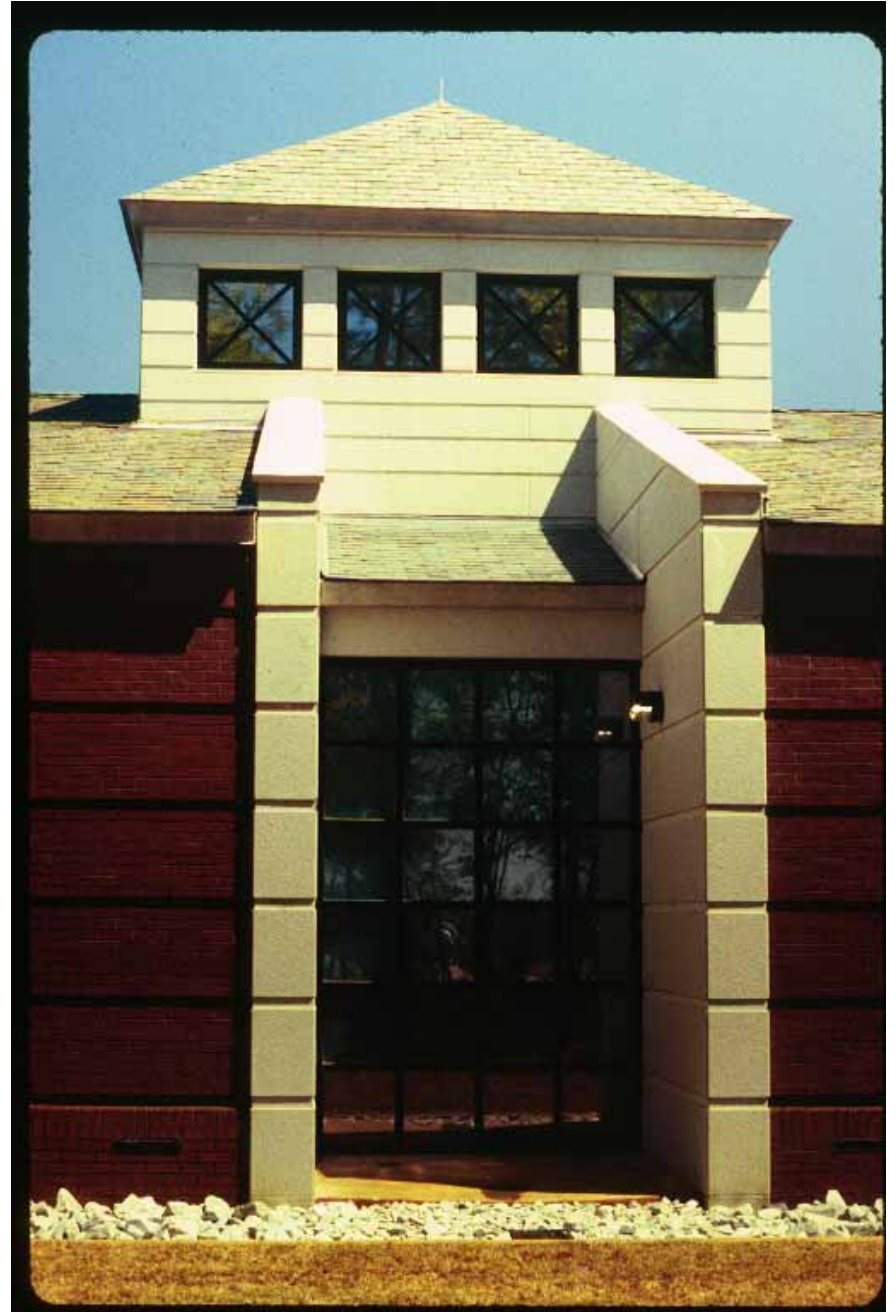
















2004 Addendum to “Pithy Observations...”

By the turn of the Twenty-First Century the design ethic forged from the Landscape Era, the Mission 66 experience, and the rise of the environmental movement had solidified around the concept of sustainability. The rustic ideal of blending with the scenery had resurfaced, strengthened by the concept of blending park facilities with natural processes.

The National Park Service Management Policies 2001 echoed and re-enforced the 1988 Management Policies in mandating that park facilities be designed to reflect park values. Indeed, the wording of the 2001 policies is strikingly similar to that of 1988. The only major change is the inclusion of the concept of sustainability.

The National Park Service will provide visitor and administrative facilities that are necessary, appropriate, and consistent with the conservation of park resources and values. Facilities will be harmonious with park resources, compatible with natural processes, esthetically pleasing, functional, energy-and-water-efficient, cost effective, universally designed, and as welcoming as possible to all segments of the population. Park facilities and operations will demonstrate environmental leadership by incorporating sustainable practices to the maximum extent practicable in planning, design, siting, construction, and maintenance. (Introduction to Chapter 9, page 99)

In protecting park resources and values, the service will demonstrate environmental leadership and a commitment to the principles of sustainability in all facility developments and operations. (9.1, page 100)

The protection of each park’s resources and values will be the primary consideration in facility development decisions. (9.1.1, page 100)

Design for park facilities, regardless of their origin (NPS, contractor, concessioner, or other) will be harmonious with and integrated into the park environment. (9.1.1, page 100)

Facilities will be integrated into the park landscape and environs with sustainable designs and systems to minimize environmental impact. Development will not compete with or dominate park features, or interfere with natural processes (9.1.1.2, page 100)

A Collection of Apt Phrases,
Quotable Quotes,
and Pithy Observations
(in Chronological Order and with Bibliographical Citations)
on
Park Design
Through the Years
(Revised January, 1992)

- 1865 Frederick Law Olmsted's report on Yosemite set a design philosophy that served as a foundation for park designers for years to come: "The first point to be kept in mind then is the preservation and maintenance as exactly as is possible of the natural scenery; the restriction, that is to say, within the narrowest limits consistent with the necessary accommodation of visitors, of all constructions markedly inharmonious with the scenery or which would unnecessarily obscure, distort or detract from the dignity of the scenery."

(Norman T. Newton, Design on the Land: The Development of Landscape Architecture. Cambridge: The Harvard University Press, 1971, pp. 557-558.)

NOTES:

- 1885 Explaining some of the reasons why park designers so emphasized appropriate facilities was the memory of thirty years of unsightly development at Niagara Falls. "In 1885 New York State achieved two breakthroughs with dedications of the Niagara Falls Reservation and the establishment of the Adirondack Forest Preserve. At long last the signboards, fences, shops, gatehouses, stables, and hotels which so long rimmed Niagara Falls were to give way to a free public park. Largely the realization of efforts by Frederick Law Olmsted and Charles Eliot Norton, the Niagara Falls Reservation ranks with Central Park, Yosemite, and Yellowstone as a preservation triumph of the Nineteenth Century."

(Alfred Runte. National Parks: The American Experience. Lincoln: University of Nebraska Press, 1979, p. 57.)

NOTES:

1890-1915 The Arts and Crafts Movement, first begun in England as a rejection of the machine and an ideal of handicrafts, hit this country about 1890. "The Arts and Crafts Movement was important in America not only for the fine workmanship it encouraged from individuals, but also for the growing awareness it developed among Americans that they should find a truly national art."

(Isabelle Anscombe. "United States," in the Encyclopedia of Decorative Arts, 1890-1940, Phillip Garner, Editor. New York: Van Nostrand Reinhold Company, 1978, p. 180.)

NOTES:

1890 Mary Elizabeth Jane Colter, an architect who strongly influenced the development of rustic architecture, neared the end of her training in California. "During the late 1880s when Colter was an apprentice, local architects were calling for a new building style, one better suited to the California landscape than mere copies of the latest European fashions, like the endless Victorian variations covering the San Francisco hills. They wanted a style 'governed altogether by the fitness of design. . . for the purpose for which it is to be erected. . . . for the locality where it is to stand. . . for the material chosen, not alone as regards to strength and durability, but with respect to color also.' Mary Colter shared these convictions and applied them as guiding principles in her designs."

(Virginia L. Grattan. Mary Colter: Builder Upon the Red Earth. Flagstaff, Arizona: Northland Press, 1980, p. 5.)

NOTES:

1895 More on M.E.J. Colter's buildings and the philosophical underpinnings of her designs: "Colter's buildings have the simplicity, even crudity, of the early architecture after which they were patterned. For her there was charm and dignity in these rustic beginnings. Like other architects in California and the Southwest just before the turn of the century, Mary Colter was more interested in rediscovering the cultural heritage of the region than in imitating European styles. Her buildings fit their settings because they grew out of the history of the land. They belonged."

(Grattan, Builder Upon the Red Earth, p. 2.)

NOTES:

1900 The authors of two different works view the impact of the railroads on park design. "But during the first decade of the twentieth century, the railroads began to react more positively. Doing so, they discovered, was only good business. Distinctive hotels in romantic settings drew more patrons."

(William C. Tweed, Laura E. Soulliere, and Henry Law. National Park Service Rustic Architecture: 1916-1942. San Francisco: Western Regional Office, National Park Service, February 1977, p. 3.)

"One perspective park advocate and rail executives agreed, was the construction of 'proper' tourist accommodations. Grand, rustic lodges were of particular importance since the wealthy, after all, still comprised the majority of travellers. Luxury hotels also proved that civilization had in fact edged into the American Wilderness and softened its discomforting rawness."

(Runte, National Parks, p. 94.)

NOTES:

1903 Frederick Law Olmsted, recognized as the individual who formed landscape architecture into a profession in America, received grateful appreciation from other elements of American society as well. The Craftsman Magazine, the literary organ of the Arts and Crafts Movement, featured Olmsted in a 1903 article "The Art of Frederick Law Olmsted." The following quotation reveals the focus on native landscape and non-intrusive development shared by the Arts and Crafts Movement and the landscape architecture profession. "Here, as elsewhere in the parks of Boston, we see the true American landscape. No American before Olmsted, not even the eclectic and elegant Downing, had clearly perceived the necessity of feeding the demand of his native land for worthy artistic treatment. *** Nevertheless, in designing parks and laying out private estates he was extremely loath to introduce any elements of landscape which would seem foreign to their region. ***So he was always careful to avoid the presence of incongruous elements. ***In the national reservations of the Yellowstone, Niagara and Yosemite, where nature had done all that was to be done, Mr. Olmsted's work consisted in little more than in suggesting how to make their beauty available for public injoyment."

(Arthur Spencer. "The Art of Frederick Law Olmsted," The Craftsman, November, 1903, pp. 105-112.)

NOTES:

1904 The El Tovar Hotel is built in Grand Canyon. It is one of the structures in the first decade of the twentieth century to help set the style called "rustic." The following quotations are from the publicity pamphlet produced for the hotel. "El Tovar is a long, low, rambling edifice built of native boulders and pine logs from far-off Oregon. Its lines are in harmony with the simplicity of its surroundings. Boulders and logs for the walls and shakes for the roof, stained a weather-beaten color, merge into the gray-green of the surroundings."

(W.J. Black. Hotel El Tovar: On the Rim of the Grand Canyon. Fred Harvey Company, 1909, p. 6. The pamphlet has been reprinted and is for sale at the El Tovar today.)

NOTES:

1905 Again, a comment on an M.E.J. Colter building: "Hopi House symbolized the partnership between commercialism and romanticism that typified so much of Fred Harvey architecture."

(Tweed, Soulliere, Law, Rustic Architecture, p. 8.)

NOTES:

1914 The chalets at Glacier National Park came shortly after the Many Glacier Hotel and the Glacier Park Hotels--both as grand in concept as Old Faithful Inn at Yellowstone. Much smaller, they nevertheless represented a maturation of the rustic design philosophy. "Though not as large the Glacier Park Hotel or Many Glacier Hotel, they contributed much to the development of non-intrusive architecture through their sensitive use of native materials and architectural forms which were in proportional harmony with the surrounding environment."

(Tweed, Soulliere, and Law. Rustic Architecture, p. 11.)

NOTES:

1916 The resolutions, letters, and addresses to the American Society of Landscape Architects meeting in Boston on February 14, 1916 illustrate strongly how well ingrained the idea of non-intrusive development within parks had become within the landscape architecture profession. Landscape architects, at this time, were the primary profession dealing with parks. "Whereas, the need has long been felt, not only for more adequate protection of the surpassing beauty of those primeval landscapes which the National Parks have been created to perpetuate, but also for rendering this landscape beauty more readily enjoyable through construction of roads and buildings for the accommodation of visitors in a way to bring the minimum of injury to these primeval landscapes."

(Landscape Architecture Magazine, April, 1916, p. 111.)

"We shall ever need an endless line of noble champions like (John) Muir, whose scathing rebuke of indifferent administrations, and of selfish, short-sighted exploitation--easily becoming desecration--will keep the willful or merely ignorant destroyer in leash."

(James Sturgis Pray, "Danger of Over-Exploitation of Our National Parks," Landscape Architecture Magazine, April 1916, p. 113.)

"In considering the question of our National Parks the American Society of Landscape Architects has principally before it these two problems: First, the conservation of the primeval landscape beauty of the National Park areas unimpaired for the generations to come, and, second, the increasing of the public's facilities for the enjoyment of this beauty. The value of the second without the first is nil. Without the utmost skill and care--yes, without the utmost reverence for the natural beauty of the areas--coupled with the experience in the adaptation of artificial structures to natural topography so that they shall seem as near as may be to be a part of the whole,--the accomplishment of the second purpose will almost surely defeat the first.***Let me now go on record as believing that the surpassing beauty of our National Parks is neither safe nor will be made enjoyable, for the maximum number of people without the minimum of injury to that landscape beauty, unless the administration of the National Park areas employs the best expert counsel it can secure in the profession of Landscape Architecture. . . ."

(James Sturgis Pray, "The American Society of Landscape Architects and Our National Parks," Landscape Architecture Magazine, April, 1916, p. 119.)

NOTES:

1916 In the same issue of Landscape Architecture that contained the preceeding quotations, the editor inserted an editorial on the subject. "Further, we should see that whether the people provided for in the parks be rich or poor, they must be so provided for that the landscape beauty is not destroyed by the very act of making it accessible. The destruction may readily be wrought. A few false notes are sufficient to spoil a symphony."

(Henry Vincent Hubbard, "Editorial Notes," Landscape Architecture Magazine, April 1916, p. 151.)

NOTES:

1918 The National Park Service, now into its second full year of operation received its basic orders, policies implementing the founding legislation, in the letter of May 13, 1918. Among the principles spelled out were two dealing with the park landscapes. "Roads must harmonize with the landscape," and "there should be not cutting of trees except for buildings and where it would not hurt the forests or landscape."

(John Ise. Our National Park Policy: A Critical History. Baltimore: Johns Hopkins University Press, 1961, p. 194.)

NOTES:

1935-1938 With the rapid growth of the National Park Service and a parallel expansion of National Park Service assistance to state parks in the 1930's, the need for a general guideline became quite acute. The response was to be called Park Structures and Facilities, which when enlarged in 1938 became known as Park and Recreation Structures. The Foreword to both editions was written by the Service's Director, Arno B. Cammerer, who had succeeded Horace M. Albright. Cammerer's statement is the basic statement of rustic architecture. "In any area in which the preservation of the beauty of the landscape, whether it be by construction of a road or erection of a shelter, deserves to be most thoughtfully considered. A basic objective of those who are entrusted with the development of such areas for human uses for which they are established is, it seems to me, to hold these modifications to a minimum and to so design them that, besides being attractive to look upon, they appear to belong to and be a part of their settings."

(Albert H. Good. Park and Recreation Structures. Washington, D.C.: USNPS, 1938.)

NOTES:

1937 The clearest and most succinct statement of rustic design principles appeared in the 1937 report of work done in the Western Division of the National Park Service. Chief Landscape Architect Thomas Vint prepared the report, and in the introductory portion outlined the principles by which Service design had been guided during the massive development of the 1930's.

ARCHITECTURE IN THE NATIONAL PARK SERVICE,
WESTERN DIVISION:

The problem of architectural design of buildings in the National Park Service has not been an easy one and many of the structures previously built, due to economic conditions, financial limitations, and the temporary nature of some of the structures, have resulted in many buildings of a design and standard below that attained in the last five or six years. All buildings and structures for the National Park Service are designed with a definite objective.

In considering architectural design of structures, it is important to keep in mind the primary purpose in setting aside park areas, which is to conserve them as nearly as possible in the natural state, allowing manmade structures to interfere as little as possible with the landscape appearance of the area.

Since it is necessary to have buildings and structures in our National park areas, in the developed areas as well as the outlying areas, the Branch of Plans and Design endeavor to make the structures harmonious with the natural surroundings. This is done by using native materials as much as possible.

In the Western Division of the National Park Service, there are many different areas, such as forested and wilderness areas, desert areas, barren mountain areas, rocky treeless areas, heavy rain and snow areas, and areas in which there is practically no rainfall.

These varied physical conditions have brought about the development of definite desirable types for each area, such as the adobe or pueblo flat roof type in the Southwest and the log or heavy timber or "rustic" type in the heavily wooded areas. Spanish and Indian tradition has had some influence on the design in the Southwest, as has the log type developed by the pioneers of the covered wagon days in other areas.

There are some general objectives that the Branch of Plans and Design have been striving for in the design of buildings under this Public Works Program as well as the regular building work, which may be briefly summarized as follows:

(a) Buildings should be in harmony with the natural surroundings and should be secondary to the landscape rather than primary, as in a city or town.

(b) All buildings in any one area should be in harmony. That is, similar materials should be used in the design, roof slopes should be about the same, and type of roof should be similar.

(c) Horizontal lines should predominate in National Park Service buildings, rather than vertical, which is found more in cities.

(d) Stone work, log work and heavy timber work should be in scale, providing a well balanced design.

(e) In some cases it is necessary to make the stone work and log work a little over size so that large rock outcroppings and large trees do not dwarf the buildings, giving the impression of undersize.

(f) It is advisable to avoid rigid, straight lines when possible, creating the feeling that the work was executed by pioneer craftsmen. This applies to log ends, iron work, hardware, etc.

(Thomas Vint. "Report on Construction in the Western Division, National Park Service, 1933-1937." Unpublished Manuscript, copy on file Rocky Mountain Region, NPS, Denver, Colorado.)

NOTES:

1952-1962 In the early 1950's a battle took place within the National Park Service over rustic versus modern design. This battle of the editors was opened by Devereux Butcher, of National Parks Magazine in October of 1952 and responded to, with vigor, in 1957 by the editor of Architectural Record, Emerson Goble. The years in between saw the beginning and some of the completion of Mission 66, in which contemporary architecture dominated the designs of park structures, and not a few comments by readers of National Parks Magazine about the change. Some of the many comments from one side or the other follow.

"Harmonious, inconspicuous buildings in national parks and monuments are in accord with highest park policies, while, gaudy, flashy structures are in direct violation of national park standards."

(National Parks Magazine, October-December 1952, back cover.)

"The wild, natural landscape is of foremost importance, and that must be considered ahead of everything else."

"In its most satisfying expression, the park structure is designed with a view to subordinating it to the environment, and it is located so that it may profit from any natural screening that may exist."

"We urge, therefore, that to avoid further harm, that there be an immediate return to the sound policies of park architecture that have prevailed these many years; for we believe that national parks and monuments deserve something better than the ordinary--something more than mediocrity."

(Devereux Butcher, National Parks Magazine, pages 152, 156, and 157 in the order given above.)

NOTES:

1953-1955 The response to Butcher's attack on contemporary architecture in the national parks came quickly, in the form of discussion among those involved and interested and not a few letters to the Editor of National Parks Magazine. Among them were two former directors, Newton Drury and Horace Albright.

"Perhaps I was too much of the old school, but I never approved of some of the modernistic structures (such as, for instance, the museum at Ocmulgee) that were perpetuated on us by well-meaning, but misguided architects. My own opinion is that simple, clean-cut lines, with texture and color not out of harmony with the surrounding landscape best met the situation. Surely the architects have no business showing off as many of them do."

(Newton P. Drury, NP Magazine, Jan.-March 1953, p. 39.)

"I am surprised that there is a tendency toward modernization in National Park Service architectural policies as Mr. Butcher thinks, and as I think also, since seeing some of the buildings in Yosemite Valley."

(Horace M. Albright, NP Magazine, April-June, 1953, p. 69.)

Others wrote as well. "Buildings should be subordinate to the natural features and should not try to compete with them."

(David Simmons. NP Magazine, January-March, 1953, p. 153.)

"The trend toward building inharmonious park structures, such as some illustrated in the magazine, came as a real shock."

(R.H. Scheers, NP Magazine, April-June, 1953, p. 69.)

"The only excuse for building these incongruous structures is the desire to show that something has been added. This way of thinking has no place in our National Park Service. We must remember that modernization is not synonymous with progress in our parks."

(James H. Robb. NP Magazine, April-June, 1953, p. 69.)

NOTES:

1954 The most carefully crafted response to Butcher's article came from Robert P. Darlington, Department of Architectural Engineering, State College of Washington, Pullman. Butcher printed Darlington's letter, and his comments on it, in a lengthy "Letters to the Editor" section which was the closest to a serious and carefully thought out debate that the dispute would see. Darlington opened with a frank admission that "I hardly know what approach to take, as I agree whole-heartedly with your feeling that park architecture should be the subdued and unobtrusive servant of the outdoors, but I cannot accept the direction in which you would have us travel to achieve that result." Darlington argued that subdued buildings, must, indeed, be placed in parks, "in such good taste that even the least appreciative will sense that he is in a new kind of environment, that he has left the commonplace, and has entered an atmosphere of simple beauty reflecting the dignity and refinement befitting our national parks." "But," Darlington continues, "park structures need not be frozen in time. I hereby enter the earnest plea that modern architecture can--when properly conceived and practiced--create park structures which are not incongruous, are not inharmonious, and do address the spirit of the 1953 nature-loving American in a way that cannot be done by imported styles and 1853-type buildings.***If each problem is solved honestly as a problem of 1953 (or whatever year) design, using local materials and common sense, we shall be facing up to the fact that we are enjoying and preserving 1953 parks for 1953 Americans."

Devereux Butcher's reply, printed alongside Darlington's letter, rejected the "Frank Lloyd Wright influence" of "startling, eye-catching structures" in natural areas. "The parks and monuments have been established to exhibit the works of nature, not the works of man." Rebutting Darlington's argument of "1953 buildings for 1953 Americans", Butcher wrote that "if your suggestion were followed, the parks would soon be cluttered with every conceivable architectural design that happens to catch the fancy of designers." Butcher capped off his argument in something of an aside, tinged with a touch of anger and dismay: "actually, this is the very thing that is now happening." Later Butcher wrote, "As stated in my article, harmony is being disregarded and we are getting a hodge-podge of styles. Continue this another decade or two, after a few more fantastic designs have been invented, and we may well shudder to think of the resulting conglomeration."

(Devereux Butcher and Robert F. Darlington, NP Magazine, January - March 1954, pp. 31-32.)

NOTES:

1957 Devereux Butcher's attack on modern architecture did not go unchallenged. Emerson Goble, an editor of Architectural Record, wrote a biting, almost polemic, attack on rustic architecture, or to be more precise, the concept of a single design ethic in all national parks. Goble's article enunciated the exact opposite of rustic architecture's subordination to the site. Mission 66, Goble wrote, "promises some opportunities for architects in the world's best building sites.***It would be difficult to imagine a better background for architecture." Goble wrote that "one who is architecturally oriented might protest with all the vehemence at his command that man-made art is not necessarily sinful, that inspired architecture need not be egocentric or competitive, that it might merely add glory to another kind of high experience." In another part of his article he wrote that "we have not dared to let man design in the parks. We have not asked to see what he might do. We have slapped his hand and told him not to try anything." Arguing that modesty had no place in contemporary design, Goble ended his article with the theme that no longer should architects working in parks be "hiding our buildings in the shrubbery."

(Emerson Goble. "Architecture (?) For the National Parks," Architectural Record, January 1957, pages 173-184.)

NOTES:

1964 Officially, Mission 66 had two years to go in 1964, but for all practical purposes, the program ended with the January 1964 retirement of Conrad Wirth, who had conceived the idea. Later that year, Ben Biderman designed the visitor facility at Fort Necessity. The design philosophy echoed both the recent emphasis on contemporary design, and a growing awareness of the environment that was beginning to be felt in 1964. "It is a gem-like or temple-like little structure of the same shape and diameter of the existing fort replica.***Roof and walls will be in brown tones contrasting with the natural concrete bents. So we have the warmth of traditional material, a shape echoing the fort, and a bit of modern technology to set it apart as a product of today."

NOTES:

1974 During the ten years between 1964 and 1974 the environmental movement grew enormously, and design was not immune from a growing recognition of the environment within The National Park Service. While not passionately dedicated to preserving the landscape and seeing every building as an intrusion, the design atmosphere nevertheless began to return to a greater respect for the site than had been seen in Mission 66 days. Robert Lopenske's visitor facility at Jockey Hollow, at Morristown represents this change quite clearly. "The parking area is to fit the site closely, and where possible, be designed to save large trees.***The visitor center structure (45 people/15 minutes) is to be placed in the forest with minimum disruption to the surrounding natural vegetation.***The interior of the interpretive facility should not divorce the visitor from the wooded setting because this can reinforce the interpretive strategy.***

(Donald F. Benson, Notebook prepared for John Albright for 1978 NPS Cultural Resources Meeting at Pensocola, Florida.)

NOTES:

1981 Architectural Record magazine featured a contemporary glass and frame chapel in Arkansas on the cover of its March issue. Set in a thick Ozark Mountains forest the contemporary grass-walled building reflected a design concept in which the building represented a "symbiotic melding of architecture and landscape." Other selected quotations from the article on the building follow. "As a design philosophy, he might offer 'the architect is responsible for everything he sees.' The result of such comprehensive control is an integral cohesion of building and site, container and contained. *** As a precaution against unnecessary damage to the densely wooded site, conventional construction methods were not considered - the design hinged on 'not using anything too big for two men to carry along a narrow hillside path.'"

(Gandee, Charles K. "A Wayfarer's Chapel by Fay Jones," Architectural Record, March, 1981, pp. 88-93).

NOTES:

1986 The design analysis for the visitor center at Gulf Islands National Seashore, Pensacola, Florida was prepared in 1986. Project Architect Jerome Wynn's concept reflected a strong respect for the site into which the building would be placed. Selected quotations from the design analysis follow: "All mature trees will be preserved through the use of 'cut-outs' in the paving pattern, including tree wells or seat decks where applicable. *** The Visitor Center design is based on visitor circulation patterns upon arrival at the site, building function, historical site considerations and restraints, and site characteristics. *** The building stresses horizontality in its massing to conform to the site context. A horizontal separation between visitor services and administrative functions, as opposed to a two-story vertical separation, was used in order to conform to the site dimensions and make less of a visual and physical impact on the site. *** The exterior materials will be in harmony with their surroundings."

(Wynn, Jerome. Design Analysis Gulf Islands Visitor Center, Pensacola, (Naval Live Oaks), Florida, Denver Service Center, 1986.)

NOTES:

1988 By 1988 at least three architects in the Denver Service Center had begun to focus on a design concept that they variously called "contemporary rustic" or "modern rustic" for park structures. One of these, Edmundo Nieto, designed a visitor facility for North Cascades National Park to honor Senator Henry M. Jackson. The interpretive brochure contained the following statement: "The visitor facility will be designed to blend with the surrounding environment. The gentle curving alignment of roads and walks will reflect the terrain, and wood and stone will be incorporated to enhance the visual aesthetics and provide a sense of place for the facility."

(Denver Service Center, National Park Service, North Cascades National Park, 1988.)

NOTES:

1988 The September, 1988 Housing Design and Rehabilitation Guideline (NPS-76) contained analytical and objective design guidelines focusing on park design themes. A portion of the introductory statement follows. The "Park Design Themes" portion, Chapter 1 of the Design Section, pages 1 through 3, merit careful review.

"Integration of facilities require the use of good professional analysis skills and appropriate practices in the assessment of park values, landscape character, site character, visual quality, and other relevant resource values. A design properly executed relies heavily on relationships to the site character of the landscape, existing building character, resource and user analyses, sensitivity to all environmental factors, use of the facilities materials, colors, textures, and other forms and the subtleties of native character and ethnic social cultural values, expressions, and group affiliations with the landscape.

The intended purpose of the housing guideline is to provide a framework within which contemporary standards for housing can be met while complementing the plan and character of a park. Every park has a general management plan (GMP) to guide development; more detailed direction for subareas may be provided through development concept plans (DCPs). The park design theme identifies the character of the park with specific recommendations for site modifications and building design."

1988 The National Park Service revised Management Policies beginning in 1986 and published the revisions in December of 1988. The revisions came at a time of strong environmental concern, and as the designers within the Service reflected an ethic in their designs that focused on compatibility with the natural scene. While not quite a return to the 1930's concept that any structure in a park is an intrusion, the late 1980's ethic clearly focused on respect for the visual and natural environment. A selection of key elements of the Management Policies now in effect follow.

The National Park Service will provide appropriate facilities necessary for resource protection and required for visitor enjoyment of parks. The visitor and management facilities provided by the Park Service and its concessioners will be harmonious with park resources, compatible with natural processes, aesthetically pleasing, functional, as accessible as possible to all segments of the population, energy-efficient, and cost-effective. * * * Park roads will be well constructed, reflect the highest principles of park design, enhance the visitor experience, and be sensitive to environmental factors. Park roads are generally not intended to provide fast and convenient transportation; they are intended to enhance the quality of a visit while providing for safe and efficient travel. * * * Effects on significant natural resources or processes or cultural resources will be avoided, and other adverse effects will be minimized or mitigated. The road will be intimately and harmoniously related to the landscape through which it passes. * * * Designs for park facilities, regardless of their origin (NPS, contractor, concessioner, or other), will be harmonious with and integrated into the park environment and will be subject to the same high standards of design and functionality and to the same review and approval processes, including inspection while construction is underway. * * * Facilities will be integrated into the park landscape and environs so as to cause minimum impact. Development will not compete with or dominate park features. * * * (Development will reflect) innovative concepts for grouping facilities and activities, both in design of new development and in redesign of existing complexes, building on the architectural and landscape elements already present.

(National Park Service, Management Policies, December, 1988, Chapter 9 "Park Facilities")

NOTES:

1989 What must be the most recent formal statement on design policy is that found in a draft of "Architectural Guidelines, Sequoia and Kings Canyon National Parks." In the introduction to the document, William Tweed writes:

The following document is an attempt to define an architecture appropriate for new development work in Sequoia and Kings Canyon National Parks based on the following traditional premises:

1. National parks should have an architecture that contributes to the understanding that they are special places that require special attitudes and behavior on the part of Park visitors.
2. National Parks should be developed so that architectural themes are consistent throughout the developed areas of the park.
3. New development work in older National Parks should be designed in a way that establishes a continuity with the most successful design elements of past Park projects.
4. Ultimately, Park architecture has a significant impact on how visitors perceive and use the Park. At its best, good architecture provides a special human setting in which the values of the Park are clarified and reinforced. At its worst, it weakens and cheapens the entire Park experience, subtracting from the values and perceptions that allow a park to survive and prosper.

The new building program in Sequoia and Kings Canyon, which will lead to the most thorough facility change ever to occur in a major National Park, will provide a testing ground for the applicability and practicality of these premises.

William Tweed
Sequoia and Kings Canyon National Parks

("Architectural Character Guidelines, Sequoia and Kings Canyon National Park," National Park Service, Denver Service Center, 1989.)

NOTES:

1990 The magazine, Places, produced by the Design History Foundation, featured a series of articles on Yosemite National Park in its Spring 1990 edition. One, by Hugh Hardy, entitled "Toward an Architecture of the Valley" presented a contemporary statement of the foundation of rustic architecture: respect for the landscape. Selected quotations follow.

"Architecture in wilderness is a contradiction in terms. The moment construction commences, unspoiled nature vanishes. The process of building replaces air with artifact. * * * It is time to ready Yosemite for a new century and a new generation of tourists. * * * The great Valley itself is the most architectural of natural places, with distinct floor, unmistakable walls and a heavenly ceiling. Image an architecture whose forms and materials would complement this forested reach. Its buildings could be sufficiently varied to enhance ritual or convenience, or the experiences of casual observers or committed students of nature. The siting and organization of its roads and the services offered would not be controlled by the logic of the marketplace but by the quality of experience visitors receive. * * * (It) is possible to imagine a redevelopment of the Valley that would decrease the density of human habitation and build an architecture whose intervention in the wilderness would be more part of the Valley not an imposition on it. * * * Its structures would be in sympathy with the site and its materials would complement those of the valley itself."

(Hugh Hardy, "Towards an Architecture of the Valley," Places, Spring 1990, pages 28-31.)

For Further Reading

1. Park and Recreation Structures (1938), is scheduled for reprint in Spring 1991 by Roberts-Rinehart Press, Box 666, Niwot, Colorado, 80544.
2. A brief U.S. Forest Service design history, Recreation Site Planning and Improvement in National Forests, 1892-1942, by William C. Tweed, was published in 1980 by the Department of Agriculture. It should be available for use in any federal depository library or by inter-library loan. (As with most government documents, this one is not copyrighted and can be copied without restriction.)
3. Norman T. Newton published an article in the July 1964 issue of Landscape Architecture entitled "100 Years of Landscape Architecture." Newton's 1964 view of the role of landscape architecture and its place in the design world makes for interesting reading.

4. An excellent analysis of Mission 66 design is available from the University of Washington Library. It is a Master of Architecture thesis by Jonathan S. Monroe entitled, "Architecture in the National Parks: Cecil Doty and Mission 66." Completed in 1986, it is a fine study of the change of design ethic from the rustic design of the 1930's to the "contemporary" functionalist design of the 1950's (and Mission 66).

5. Lynn M. Jones published a Master's thesis in 1990 at the University of Georgia entitled "The Design of National Park Visitor Centers: The Relationships Between Buildings and Their Sites;." A copy is available in the National Park Service Library, Denver.

Comments and suggestions concerning this collection are always welcome. Please contact:

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